
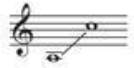
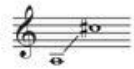

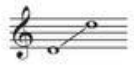






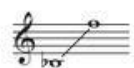
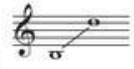
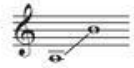

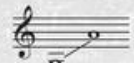


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Introduction

*Theatrical songs are a perfect choice for the teen voice,
both the developing singer and the experienced performer.*

For the vocal student, musical theater songs provide a wide range of challenges to strengthen the voice; lyrical melodies with interesting intervallic relationships, surprising and beautiful harmonic and melodic note choices, complex and constantly changing rhythms along with a large variety of singing styles (ballad, up tempo, swing, pop) and vocal techniques (legit-head voice, belt, mix). Also, due to the storytelling nature of theater songs, attention to diction and clarity of the lyrics is essential. In mastering the challenges of the musical theater repertoire, a singer will master all the techniques needed to create a superb instrument out of their voice.

Additionally, the art of performing a theater song lies in the combination of superb musicianship with a commitment to the drama, the story, the character, and emotional situation. I highly encourage working with a vocal teacher to master the vocal techniques needed and an acting coach to learn to act the song. Both are needed to deliver a successful performance or audition.

The repertoire included in this anthology will provide the teen singer with a comprehensive collection suitable for any theatrical audition. The music ranges from Broadway's Golden Age through today's differing pop, rock and contemporary musical theater styles. The collection is also balanced with a variety of ballad, medium and up tempo selections along with comedy and dramatic songs. Each piece was chosen specifically for its young female teen character and ingénue dramatic situation. The teen singer should feel confident walking into an audition situation singing any song from this collection, assured that the music will showcase her appropriately.

If utilizing this music for audition purposes, here are a few extra hints for success:

1. Choose a song in a similar style to the show you are auditioning for. Determine the year the show premiered and choose a song from around the same time period. Another excellent idea is to choose a song by the same composer but from a different show he/she has written.
2. Present a song in a similar style to the character you are auditioning for. Familiarize yourself with the musical style of your character. If it is a comedic role, sing a comedic song. If the character sings mostly ballads or dramatic material, present a dramatic ballad. You want the director to see you as the character. Remember to dress appropriately but not in costume.
3. Be prepared to sing a contrasting song. If you present an up tempo song first, have a good ballad ready just in case they ask for more and vice versa.
4. Always greet your accompanist in a friendly manner and discuss your needs for the audition. Clearly state the title of the song you will be singing and describe the style if your accompanist does not immediately recognize the song. Be sure to ask for your first pitch or the opening chord to get your ears oriented to the piano. Always thank your accompanist before you leave.
5. Be professional, courteous, efficient and confident. Remember, the people casting you want to see you succeed, so have fun!

—Lisa DeSpain

Lisa DeSpain is a New York City based musical theater director/composer and audition accompanist. She serves on faculty at Professional Performing Arts School, New York City's premiere public school for teens training for and performing on Broadway.



Notes Regarding 16-Bar Audition Cuts

The suggested cuts are intended to give the singer a polished, well-crafted audition, showcasing his/her musical, vocal, and acting skills in as succinct a time as possible.

Casting agents and directors are more interested in a well-crafted performance than policing the 16 measures. As such, the “16-bar” cuts may not be exactly 16-bars but will be completely appropriate for an audition situation. Bar numbers are indicated as m. #, e. g. bar 16 is indicated as m. 16.

110 in the Shade

The Show

Setting: A western state from dawn to midnight on a summer day in a time of drought

Lizzie Currie has one simple dream, to marry and have a family of her own. Lizzie believes she has been unsuccessful because she is plain and honest-spoken. The local sheriff, File briefly tries to court Lizzie, but the attempt ends badly due to File's pride and Lizzie's insecurity. A man named Starbuck arrives, claiming he has magical powers to make rain for a “small price.” Lizzie confronts Starbuck on his con. Starbuck challenges Lizzie regarding her beliefs about herself. She begins to bloom under his attention and affection. Starbuck then attempts to replace Lizzie's simple dreams with more adventurous ones, hoping she will join him as a wanderer on the road. File soon gets word of a con man working the local towns and goes looking for Starbuck. When he sees Lizzie and Starbuck together, File realizes his true feelings for Lizzie. He drops his pride and openly professes his love. Instead of the dry life ahead, Lizzie is rained on with happiness and choices.

The Authors

Book by N. Richard Nash
Music by Harvey Schmidt
Lyrics by Tom Jones

New York Run

October 24, 1963 – August 9, 1964,
Broadhurst Theatre

The Songs

“Raunchy”

Lizzie has been watching the local girls flirt with the men at the town picnic. She jokes with her father about all the things she might try in order to attract the mens' attention.

Song type

Standard, Golden Age, Medium Tempo,
Comedy (Belt)

Suggested 16-bar Audition Cut

m. 17, beat 2 through end of m. 31, then cut to m. 76 and sing to the end.

Have the accompanist give a bell tone starting pitch “E.” Sing in measure 17, starting on beat 2, “*I'll be so...*” a cappella and freely. At the downbeat of measure 18, begin singing in tempo. Sing through measure 31, “*every night. I'm a...*” then cut to measure 76 singing, “*raunchy kind of gal.*” Sing to the end.

“Is It Really Me”

For the first time, Lizzie experiences romantic affection in the arms of Starbuck. She is awed by the power of love and how it has helped her to recognize that she is truly beautiful.

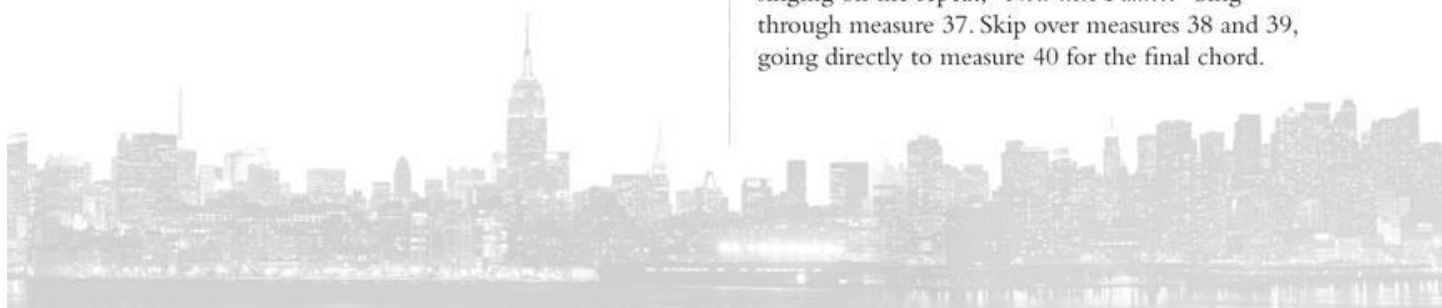
Song type

Standard, Golden Age, Ballad, Dramatic (Legit)

Suggested 16-bar Audition Cut

m. 22 through end of m. 37, then cut to m. 40 for the final chord.

Have the accompanist play measure 22 as an introduction and then repeat the measure. Enter singing on the repeat, “*Now here I am...*” Sing through measure 37. Skip over measures 38 and 39, going directly to measure 40 for the final chord.



A LITTLE BRAINS, A LITTLE TALENT

(from "Damn Yankees")

Words and Music by
RICHARD ADLER and JERRY ROSS

Jump tempo (in 4) (♩ = 144–152)

C13 LOLA: $\overset{\text{3}}{\text{—}}$ F6 *mp* Dm7

Don't make me brag. I took the zing-

4 Gm7 C7 F6 Dm7 Gm7 C9 F6 Dm7

— out— of the king— of Si - am! I took the starch.

8 Gm7 C7 F6 F Fmaj7

— out— of the sails— of the Prince of Wales. It's no great art,—

Detailed description: This is a musical score for a song. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major/D minor). The tempo is 'Jump tempo (in 4) (♩ = 144–152)'. The first system starts with a 'C13' chord and a 'LOLA' section with a triplet of eighth notes. The lyrics are 'Don't make me brag. I took the zing-'. The second system starts with a '4' measure marker and includes chords Gm7, C7, F6, Dm7, Gm7, C9, F6, and Dm7. The lyrics are '— out— of the king— of Si - am! I took the starch.'. The third system starts with an '8' measure marker and includes chords Gm7, C7, F6, F, and Fmaj7. The lyrics are '— out— of the sails— of the Prince of Wales. It's no great art,—'. The piano accompaniment features various dynamics like *sfz* and *mp*, and includes triplets and slurs.

ASTONISHING

Lyrics by
MINDI DICKSTEIN

(from "Little Women")

Music by
JASON HOWLAND

Agitato (♩ = 157)

C#m6 **Dm6**

f

C#m6
JO: **mp**

Who is he, who is he with his "Mar - ry me," with his ring and his

mp

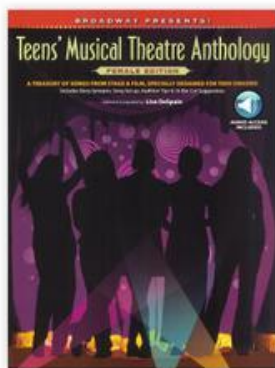
Dm9

"Mar - ry me?" The nerve, the gall.

C#m6 mp

This is not, not what was meant to be. How could he

sub. mp



Broadway Presents! Teens' Musical Theatre Anthology: Female Edition is a delightful collection of musical theatre songs from a variety of shows that span decades of theatre history. Using the original vocal scores, the songs have been selected and adapted with the ranges and skills of teen singers in mind. Authoritative historical and contextual commentary, audition tips, and 16-bar cut suggestions for each song make this the most useful and relevant collection of its kind.

A Little Brains, a Little Talent (*Damn Yankees*)

All for You (*Seussical the Musical*)

Always True to You in My Fashion (*Kiss Me, Kate*)

Astonishing (*Little Women*)

Bewitched, Bothered and Bewildered (*Pal Joey*)

Boy Wanted (*My One and Only*)

Don't Rain on My Parade (*Funny Girl*)

Gimme Gimme (*Thoroughly Modern Millie*)

Hold On (*The Secret Garden*)

Home (*The Wiz*)

How Are Things in Glocca Morra? (*Finian's Rainbow*)

I Had Myself a True Love (*St. Louis Woman*)

I Speak Six Languages (*The 25th Annual Putnam County Spelling Bee*)

I'm Not At All in Love (*The Pajama Game*)

Is It Really Me? (*110 in the Shade*)

Mama Who Bore Me (*Spring Awakening*)

Mamma Mia (*Mamma Mia!*)

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The New Girl in Town (*Hairspray*)

Part of Your World (*The Little Mermaid*)

Practically Perfect (*Mary Poppins*)

Princess (*A Man of No Importance*)

Raunchy (*110 in the Shade*)

Roxie (*Chicago*)

Shy (*Once Upon a Mattress*)

The Simple Joys of Maidenhood (*Camelot*)

Somewhere That's Green (*Little Shop of Horrors*)

Waiting for Life (*Once on This Island*)

Whispering (*Spring Awakening*)

Your Daddy's Son (*Ragtime*)

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Equally suitable for study, auditions and performance, each book includes:

- Over 200 pages of songs from a variety of shows that span decades of theatre history, including *Sweeney Todd*, *My Fair Lady*, *Chicago*, *Porgy and Bess*, *Pippin*, *Grease*, and many more!
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- Authoritative historical and contextual commentary for each show
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